METRO-GOLDWYN-MAYER'S
ALL TALKING ALL SINGING ALL DANCING
PICTURE

THE BROADWAY MELODY

25 CENTS

Anita Page

The Quality Talking Picture

NOT a talking picture scene of any kind was "shot" at the Metro-Goldwyn-Mayer studios until months of painstaking preparation under expert supervision made it apparent that everything was in readiness to produce dialogue films technically and artistically as good as the best silent dramas. The futility of a "haste-makes-waste" policy was recognized at the start, and the groundwork was laid with the utmost care and attention to detail.

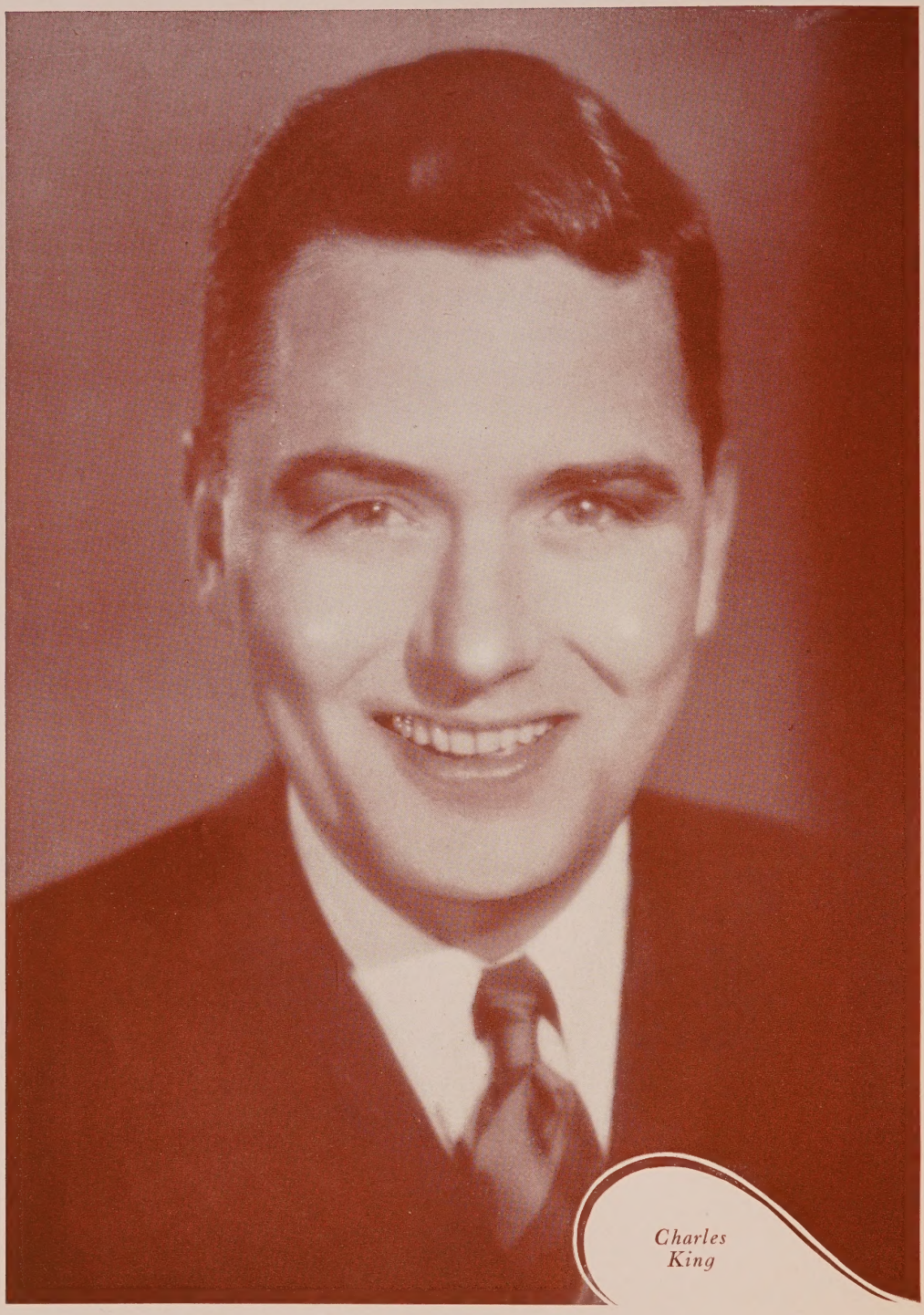
The two great sound-proof stages at Culver City are the largest to be found at any studio, and completely outfitted for the production of any type of sound film, from a one-reel monologue to a musical comedy demanding spectacular effects. Each stage is 100 by 125 feet, surrounded by eight-inch concrete walls. When the two-ton doors of the stages are closed by machinery, the interiors are hermetically sealed, ventilation being supplied through sound-filters. These stages were designed by Professor Verne O. Knudson of the University of California, and each contains six sound-proof camera booths, housing, in addition to the camera equipment, motors synchronized with the recording instruments in the two-story building abutting on the tall windowless stages.

Representing, as they do, an investment of millions of dollars and presaging a new and unlimited field of development for the motion picture, these talking film facilities are under the management of the best electrical engineers—men who, for the most part, have followed through the attempts to develop a practical talking picture from the time of the earliest "flickers."

"The Broadway Melody," M-G-M's first all-talking film, a unique combination of musical comedy and dramatic technique, was the first picture to tax the full resources of the big sound stages, which had previously been used only for short subjects and experimental work. Other all-talking films which have just been completed here include "The Trial of Mary Dugan," with Norma Shearer, and "Voice of the City," an original screen play both written and directed by Willard Mack. Among the other all-dialogue films projected for the near future are "The Last of Mrs. Cheney," and "A Free Soul," adaptations of two popular Broadway plays; "Rosalie," the musical comedy success; "Dynamite," a Cecil B. De Mille production; "College Days," a new sort of campus story to be directed by Sam Wood; and "White Collars," which William C. deMille will make.

Noted stage players who have recently been signed by M-G-M to appear in talking pictures include Basil Rathbone, Elliott Nugent, Charles Bickford, Kay Johnson, Mary Eaton, Oscar Shaw, Lowell Sherman, Louise Groody, Ruth Chatterton, Raymond Hackett and Charles King, musical comedy star, who has the featured male lead in "The Broadway Melody." In addition, every star and virtually every featured player on the Culver City lot has already demonstrated an ability to meet vocal requirements for talking films, many of the players amazing the producers by the recording quality of their supposedly "untrained" voices.

Metro-Goldwyn-Mayer's Eastern sound studio in New York City, planned with the same care as the one in California, is located at 127th Street and Second Avenue. Here, under the supervision of Major Edward Bowes and Louis K. Sidney, from three to six Metro Movietone acts are being turned out weekly, starring such performers as Vincent Lopez, Van and Schenck, Raymond Hitchcock and George Dewey Washington.



Charles King

The Cast

QUEENIE ..... *ANITA PAGE*
HANK ..... *BESSIE LOVE*
EDDIE ..... *CHARLES KING*
UNCLE BERNIE..... *JED PROUTY*
JOCK ..... *KENNETH THOMSON*

STAGE MANAGER..... *EDWARD DILLON*
BLONDE ..... *MARY DORAN*
ZANFIELD ..... *EDDIE KANE*
BABE HATRICK... *J. EMMETT BECK*
STEW ..... *MARSHALL RUTH*
TURPE ..... *DREW DEMAREST*

AUTHOR: EDMUND GOULDING
DIRECTOR: HARRY BEAUMONT
CONTINUITY: SARAH Y. MASON
LYRICS: ARTHUR FREED
MUSIC: NACIO HERB BROWN
DIALOGUE: NORMAN HOUSTON and JAMES GLEASON
HISTORY: An original screen story by Edmund Goulding

Bessie Love

The Story *of* "THE BROADWAY MELODY"

A million lights they flicker there,
A million hearts beat quicker there—
No skies of grey on the great White Way,
That's the Broadway Melody.

AT THE instigation of her sweetheart, Eddie Kerns, a composer who has "crashed" Mazda Alley in less than two years' time, "Hank" Mahoney and her sister "Queenie" arrive in New York seeking positions in Zanfield's new revue, for which Eddie has written the music. The two girls have played small-town vaudeville as the Mahoney Sisters, and both expect that "Hank" will marry the successful Eddie as soon as they reach Manhattan.

Eddie meets them at the train and is startled to discover that "Queenie," whom he knew as a little freckle-faced cut-up, is no longer either little or freckled, and that there is more of a thrill in kissing her than in embracing her sister.

The girls' act is accepted intact for the Zanfield production, but cut out after the dress rehearsal. "Queenie," however, attracts the attention of Jock Warriner, one of the barkers of the show, and is featured in one of the numbers, while "Hank" is demoted to the chorus.

Eddie and "Queenie" realize now that they are in love with each other. "Hank" appears to have no idea of the new romance that is progressing almost under her nose, and "Queenie" is determined that she will not interfere in her sister's love affair. She encourages Jock's attentions, hoping that this will turn Eddie back to "Hank."

When "Queenie's" birthday arrives, she ignores the modest little party her sister has arranged, and goes instead to a glittering entertainment staged by Jock at a sumptuous night club. She doesn't get home until daylight, and then she exhibits an expensive bracelet and babbles somewhat thickly to her sister about a Rolls Royce she is going to have

and an apartment, with everything that goes with it.

"Hank" argues, pleads, cajoles, and so does Eddie, but in vain. It is not until "Queenie" goes with Jock to a housewarming at his new apartment that "Hank" finds out, from the manner in which Eddie talks, that he is really in love with her sister. Then, heroically concealing her own wound, she begs Eddie to go to the rescue of the girl he loves. Eddie, ashamed of his own behavior toward "Hank," hesitates, but she pretends that she has never cared for him and has merely been "string-

A Pledge of Love

ing" him for whatever help she could obtain in her career.

Eddie trails "Queenie" and her wealthy escort to the latter's apartment. He confronts Jock, in his private den, just as "Queenie" is beginning to get distinctly worried about her situation. Jock, furious at the intrusion, summons some of his whoopee-making friends, and Eddie is thrown downstairs. For "Queenie," this is the decisive factor; rushing to the side of the man she loves, she pours out all her love for him and swears she will never leave his side again.

Eddie and "Queenie" are married and go to live in a pretty bungalow "Hank" selects for them in Long Island. Although the

"Queenie" Speaks Her Piece

happy couple urge "Hank" to remain with them, she makes a decision in keeping with her previous unselfish conduct and refuses, strengthened by the thought that her sister's happiness is assured. Finding another partner for the Mahoney Sisters act, she obtains thirty weeks' booking out in the provinces, where Broadway is only a vaguely exciting legend. The show must go on.

"I'm not sure you're the type"

Undressed Kids

Handing
Them a Good
Line

Ever Since Helen of Troy . . .

"Queenie" Joins the Chorus

Eddie, "Hank" and "Queenie"

TWO of the three principals in "The Broadway Melody," Charles King and Anita Page, were unknown to most screen fans a year ago, while the third featured player, Bessie Love, makes her talking picture debut in the present picture.

Charles King, who plays Eddie, is a Manhattanite by birth, and has lived in New York all his life except when serving in the navy or trouping out in the provinces. His wife is a first cousin of George M. Cohan, and they have a beautiful home at Great Neck, Long Island—which may be bad news for the more susceptible of the flappers.

Given his first chance outside of vaudeville by George M. Cohan, King appeared first in "The Yankee Prince," fulfilled a special engagement at the Tivoli in London, and after eighteen months of submarine dodging, played in the Ziegfeld "Follies," "Good Morning, Judge," "The Little Millionaire," with Al Jolson in "The Honeymoon Express," and in several other popular musicals. Later he scored a great hit in "Hit the Deck," and was playing in Philadelphia in "Present Arms" when Louis K. Sidney, M-G-M executive, arranged an interview with Louis B. Mayer and a screen test. After the first "rushes" of "The Broadway Melody" were inspected, King's rich baritone voice was thought to be ideal for talking and singing pictures, and he was signed to a long-term contract. His first action then was to wire to his wife to come to Hollywood.

"Hank" and "Queenie"

King is a great animal lover. His Long Island home is famous for its polo ponies and dogs, and his best-liked house pet is an English bulldog. He admits his favorite week-end diversion now is to run down to Tia Juana for the races.

Anita Page, who plays "Queenie" in "The Broadway Melody," owns up to eighteen birthdays and is also a newcomer to the films. After appearing in only a couple of photoplays she was selected as a Wampas Baby Star and her future is believed to be a brilliant one.

Officials of the company still chuckle over the story of her initial visit to the M-G-M studio, where an interview had been arranged for her by her energetic mother. It was one morning last spring, and it looked like rain. Anita had a cold, her hair wasn't curled and she was inclined to be fretful after the long bus ride. Sam Wood, director, and John Lancaster, casting director, suggested a screen test.

"I don't want to—I want to go home!" pouted the girl.

The two directors had never heard of a girl who wouldn't jump at the chance for a screen test and they were astonished. At the same time a casual interest on their part was transformed into a positive insistence on a test. The independent young visitor was photographed that day and within a week had been given the leading feminine role in William Haines' "Telling the World."

As soon as this film was completed the young actress was given a long-term contract, while enthusiastic moguls evidenced a desire to make her work overtime. She appeared successively opposite Lon Chaney in "While the City Sleeps," with Joan Crawford in "Our Dancing Daughters," and opposite Ramon Novarro in "The Flying Fleet." Then she was given her most important part in "The Broadway Melody."

Born in Flushing, Long Island, Miss Page attended a New York high school, then joined a small free-lance movie unit which was a financial failure. Finally she persuaded her mother to chaperon her to Hollywood, where, like pre-cinema Caesar, she saw and conquered.

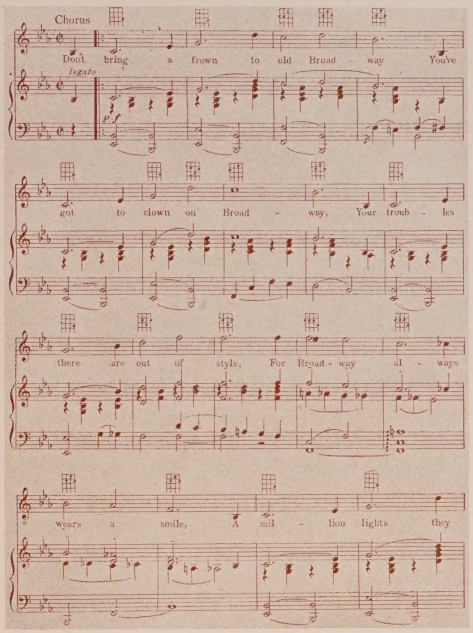
Bessie Love, seen as Anita Page's older sister, "Hank," supplies a shining example of a girl who combined unusual perseverance and resourcefulness with natural talent to win a place on the top rung of the movie ladder.

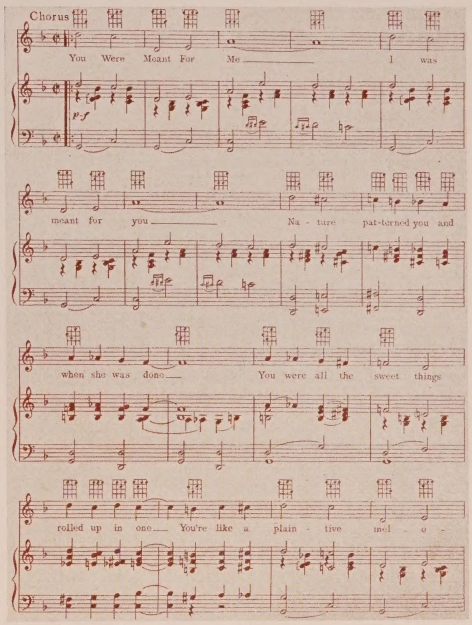
A little more than a year ago, Miss Love, a D. W. Griffith alumna, decided that it was time to do something about her career other than accept so-and-so roles in so-and-so-pictures. The talking films were just beginning to win a hearing. The actress had an idea, and with unusual foresight she followed it through. For a long time she had been very popular at house parties as a dancer and ukelele tickler, but had never tried to cultivate her voice. She started taking lessons and made remarkable progress.

Leaving pictures she accepted a season's vaudeville contract. Her song-and-dance act proved a sensation, and was the direct means of giving her a chance to do an equally successful Movietone short. Harry Beaumont saw it and told M-G-M executives that he had found the ideal girl to play with Anita Page in "The Broadway Melody." After the first song numbers had been seen Miss Love was signed to a five-year contract and the dialogue and music writers were told to get busy and provide some other good roles for her.

Miss Love appears indefatigable. During a recent "vacation" visit to New York she relaxed from the strain of a twelve to eighteen-hour studio day by taking singing and dancing lessons for four hours daily, shopping and trying on gowns for three hours.

Harry Beaumont

New Melodies for Broadway

Chorus
Don't bring a frown to old Broad - way You've
got to clown on Broad - way, Your troub - les
there are out of style, For Broad - way al - ways
wears a smile, A mil - lion lights they

"Broadway Melody"

Chorus
You Were Meant For Me I was
meant for you Na - ture pat-terned you and
when she was done You were all the sweet things
rolled up in one You're like a plain - tive mel o -

"You Were Meant For Me"

"THE Broadway Melody" stands out as the first motion picture presenting, as an integral part of the story, a series of new dance songs.

"You Were Meant for Me," "Broadway Melody" and the other song hits of the new picture were created especially for the production by Nacio Herb Brown and Arthur Freed, the melody-making companions who were responsible for the entire musical score of the photoplay.

The music for "The Broadway Melody" was composed with the principals and the story well in mind all the time. In essence the new talking film becomes a combination of musical comedy spectacle and rhythm with a "straight" dramatic story of New York back-stage life. The production may thus be termed the first original musical comedy composed for the screen, while at the same time it promises to create an entirely new vogue in film fare.

It is obvious that there is a world of difference between songs and a musical theme which are an essential part of a screen story and a group of song numbers which are interpolated after the picture has been completed.

The work of Brown and Freed has been praised by Tin Pan Alley experts as by far the best this pair, who did "The Doll Dance," "The Boy Friend" and "Moonlit Waters," have ever turned out. Brown is the composer of the music for "The Broadway Melody," while Arthur Freed supplied the music. Both have just signed new long-term contracts with Metro-Goldwyn-Mayer.

"Those boys will be as famous in the field of sound movies, before they get through, as Gilbert and Sullivan were in light opera." This was the comment, a short time ago, of another Hollywood musician.

The song numbers of the new picture are being released simultaneously with its Broadway premiere and seem likely to be near the top of the musical best sellers before the 1929 crop of wild strawberries has blossomed.

More Song Hits

"Tin Pan Alley" is rapidly moving into Hollywood. Noted songwriters and composers are spending much of their time now providing musical scores and novelty numbers for talking pictures.

At the Metro - Goldwyn - Mayer studio Gus Edwards, who wrote "School Days," Fred Fisher, author of "Dardanella," Billy Rose, whose best known piece is "Me and My Shadow," Nacio Herb Brown and Arthur Freed are working under long-term contracts. In the production of "The Broadway Melody" Brown and Freed were "teamed" to prepare the musical score.

"Thematic songs and numbers in sound pictures will be popularized exactly as are the song hits in shows," declared Brown recently. "Song composers throughout the country are beginning to realize the tremendous scope of the talking picture field. The influx of song writers has just begun, and I believe it is only a matter of time until the popular music centre will be Hollywood rather than New York.

"I suppose the general public doesn't realize that only about eighty per cent of the songs published ever become hits, in other words, sell in advance of 400,000 copies.

"The sound film, coupled with radio, will unquestionably give a wider publicity range to good popular songs than ever before in history."

The Mysterious Bracelet

A Clinch Without a Referee

Ambitious Anita

When Anita Page, featured in "The Broadway Melody," passed her voice test with flying colors, instead of resting on her oars she went ahead immediately with plans to iron out any small flaws that might exist.

"The voice test was nearly as much of a thrill as my first day in pictures," asserted Miss Page. "I was so excited that I scarcely remember what I did first. I remember mother and I went down to the university, where I enrolled in a class for voice culture.

"Every night after work I would go to school for two hours, studying the enunciation of difficult words, voice modulation and so on. They have a special apparatus called the 'voice dissector' at the University of Southern California, and this has been a great help to many persons starting talking picture work. In a jiffy you can pick out any small faults and start correcting them. At home I went through my dialogue script with mother, dad and my small brother and we had great fun."

Two in a Row

Sarah Y. Mason, who is just one more example of the rising tide of femininity in motion-picture circles, prepared the continuity, or working script, of the last picture to play at the Astor Theatre, "Alias Jimmy Valentine," as well as the present film, "The Broadway Melody."

Choosing a Chorus

In going through the long lines of girls from which were "weeded out" the sixty members of "The Broadway Melody" chorus, an effort was made to select a number of varied types. Director Beaumont and his assistant, George Cunningham, had a rigid list of requirements to which all the girls selected must conform, yet at the same time they were looking for photographic individuality. The result was that many were called before even a few were chosen.

Among the girls in the line are Diana Verne, dancer in "Chu Chin Chow" and "Artists and Models"; Alice Pitman, captain of the Tiller Sunshine Girls; Alice Weaver, a Broadway featured dancer; also the Angeles Sisters, and many show girls and dancers who have scintillated with the Follies, Vanities or George White's Scandals.

The average height of the girls is five feet two inches and their average weight 110 pounds. Blondes are distinctly in the majority and about one-third of the sirens of syncopation have long hair. No inexperienced applicants even had a chance of "getting by." Incidentally, nine of the girls, or about 15 per cent., claim college diplomas—a development that might have amazed the leg-of-mutton epoch, when brains in jumpers were undreamed-of commodities.

A Backstage Confab

Salient Facts About

The first all-talking picture from Metro-Goldwyn-Mayer.

Harry Beaumont, the director, made "Our Dancing Daughters," "Main Street," and "Beau Brummel."

Everyone concerned with "The Broadway Melody" is an expert in his own line.

Blonde beauties and bewildering brunettes—sixty—count them!—in the chorus.

Radio listeners who remember the Biltmore Trio will have a chance to hear them in this film.

One of the most costly revue scenes ever staged is used as a setting.

Arthur Freed and Nacio Herb Brown did the lyrics and music—and will remain with M-G-M indefinitely.

Did you see the perfect reproduction of a certain New York night club?

Whistling statisticians say the song hits will be repeated 930,465,880 times by July 1.

Anita Page, Bessie Love, Charles King and their director all signed long-term contracts after this film.

Yellow Canyon, or Mazda Alley, otherwise known as Broadway, was never dramatized so poignantly before.

Main Stem characters by real Main Stem writers is the secret of the play's great humaneness.

Edmund Goulding, who wrote the story, and Jimmy Gleason, dialogue writer, know show life upside down.

Laurence Stallings says the film world will now be paging Miss Love and loving Miss Page.

One thousand girls were looked over in picking "The Broadway Melody" beauty brigade.

Dance connoisseurs may now try out the "Tampa Step"—designed for this film.

Younger generation plays reach their climax with this singing-dancing-talking musical drama.

A Breach—But No Breeches

A Spy in No Man's Land?

The Solicitous Sister

Too Much Static on the Wire

No Explanations Required

Webster Didn't Know It All

Fun-loving picture fans who attend "The Broadway Melody" may derive some of their principal enjoyment listening to the principals employ a *patois* used in the "best" theatrical circles.

This vocabulary has a raciness, an audacity, a sardonic humor, that make the phrases "hit home." Does someone make a fantastic suggestion? "Your arm is swelling!" "Cut 'em deep and let 'em bleed" is less sanguinary than it sounds. It is merely an exhortation to a group of chorus girls to work hard to put over a number.

To "inhale poison" is to drink bad liquor. "The lingerie" is a generic name for the fair sex. "Pump" is the cardiac and "smeller" the olfactory organ. A good provider, as most persons know, is a "sugar daddy," and an opulent elderly lady is a "classy mamma." To be sophisticated is to know one's "goulash." A meager stipend is "coffee and cake jack." A joy-ride in a high-priced motor car is invariably referred to as a "buggy ride." Tiffany diamonds are "cracked ice."

The expression "five yards" is monetary rather than textile; it is half as much as a "grand," which is one thousand dollars. When someone says "she needs the do-re-me pretty bad" he does not mean that she is acutely lacking in her musical education, but merely that she could use some extra cash. "How about getting hitched up?" is not a polite invitation to a horse, but an eloquent way of asking a girl to marry.

It is not necessary to use a glossary when seeing "The Broadway Melody," although you will hear many of these phrases in the picture which is believed to have zestfully caught the argot, glamor and humor of New York's "Main Street" better than any other photoplay.

Between the Acts

Whoopee Wizard Not So Wild

If you lined up all the directors in Hollywood, probably the last one you would pick out as the man who turned out "Our Dancing Daughters" and "The Broadway Melody" would be Harry Beaumont.

After this director had produced in succession two such jazz-tinctured pictures, one of the coast journalists dubbed him "the screen's wizard of whoopee."

The paradoxical part of it is that Beaumont is one of the most thoroughly domesticated individuals who ever handled a megaphone. The proud father of twins, he doesn't go to cafes and parties, and hasn't the slightest interest in saxophone salons where they serve nightcaps with the morning milk.

He doesn't wear balloon trousers with flask-size hip pockets and the rear end of his automobile isn't fitted out with a "jazzbird" horn. He can't dance the Black Bottom or Charleston and wouldn't if he could.

And yet Beaumont has demonstrated an almost uncanny ability to catch the spirit of modern youth by the coattails and hurl it on the screen, with a perfect accompaniment of popping champagne corks, silk-stockinged legs and all the other flamboyant effects. "Our Dancing Daughters" broke house records everywhere and "The Broadway Melody" has everyone on the M-G-M lot smiling like the Scotchman who won a cow in a raffle.

"If a lot of kids having fun is 'naughty,'" declared Beaumont recently, "then I guess my screen philosophy is all wrong. What the public wants, and needs, in my belief, is to get away from drabness. We have to face too much of it every day. When you go out for entertainment you want life, color, pep—something with zip to it to make you wish that you were young again and at the same time glad you are past the age of folly!"

The Jack of Spades

"Now, My Dears—"

Undress Styles

If ponderosity of chorine clothing were to be accepted as an accurate index of decorous thoughts in the onlooker, the Tired Business Man of two decades ago must have been sixty times more Platonic-minded than the T. B. M. of 1929.

Fifteen pounds was the average weight of the garments worn by the billowy and buxom chorus girl of the gay nineties and the years following the turn of the century. The regular working costume of a dancing maid in our uninhibited era causes a pressure of just about four ounces on the scales.

Whatever the inference to be derived from this comparison, it is a certainty the "Floradora Sextette" and similar musical comedy troupes gave contemporary monitors of morality little opportunity to cry for reform. It would take a singularly vigorous imagination to find traces of indecent exposure in a fifteen-pound silken ballast.

In those days the chorus girl draped her frequently undisciplined figure in a full-length skirt extending at least four inches below the knee. This was made of heavy taffeta, banded with a velvet waist, the flowing skirt creating a counterfeit bustle about the hips. Bright colors and flower designs never seen by the hearthside added a touch of daring.

Undergarments—which may properly be discussed by the unashamed historian—consisted of six underskirts of heavy China silk, with "accordeon" pleats. These were usually of varied colors, and the high spot of the evening was reached when some pert damsel kicked just a bit too high, producing a rainbow effect. A corset was imperative, as were voluminous silken bloomers, unending cotton stockings, and high-top black shoes with spool heels.

The cost of such a mummy-like outfit was seldom more than $25. The four-ounce costume costs close to $100. But this is another story.

After the Show

Trials of Vaudeville

Living in sparsely furnished plaster-porous rooms, doing washing in the handbowl, cooking eggs or coffee on an inverted electric flatiron or open gas jet, and putting on a "front" when their pockets contain nary a penny—such are the expedients of the small-time vaudevillians, some of whom appear in "The Broadway Melody."

The genus vaudevillian is a member of a little world apart from the rest of creation. His joys and sorrows, his "smart cracks" that hide tragedy in many instances, and his incessant groping for the Ultima Thule of vaudeville—a "spot" on the bill at the Palace in New York—are all inferred from the party scene in "Hank's" apartment where she entertains some of her former vaudeville friends.

The average small-time vaudeville entertainer—and from the ranks of these eventually rise the "big timers"—often gets his start in some lodge show or amateur theatrical affair. His friends tell him his act is good, and he starts off on the road of starvation that may (if he's lucky) lead him to "big time" fame. Al Jolson, greatest of headliners in the varieties, once was a cigar clerk, and Will M. Cressy once a printer's devil. Charles Wither's act, "For Pity's Sake," resounded round the world; but he was once a stereotyper on a Kansas City newspaper.

They come from many sources, and, once in vaudeville, are assimilated by the little world within a world. They get its ideas and ideals, absorb its traditions and actually come to look like vaudevillians, a distinct type apart from the rest of the world.

The vaudevillian's greatest aim in life is to "put up a front." He may be broke, and out of a job (which he calls resting), but he always tries to look prosperous. He shines his own shoes, but cultivates perfect poise.

Sisters

Will Disagree!

A Keyhole Revue

Noiseless Dresses

Since the "talkies" have entered the motion picture field the costume designers have had to add to their list of "do's" and "dont's" special care in the selection of silks that do not rustle; any noise on the set detracts the attention from the voices of the stars and interferes with their proper recording.

Many interesting experiments were tried out by David Cox, Metro-Goldwyn-Mayer costume designer, during the making of the all-talking synchronized picture, "The Broadway Melody."

The picture has as its central locale the stage of one of the popular musical comedy theatres in New York, and many varied and colorful dance costumes were worn by the principals and chorus girls.

One dance number depicts a group of girls in abbreviated costumes of silver cloth with lavish embroidery trimmings of beads and sequins. In rehearsing the number it was found that the swish of the beads while the dancers were in motion reverberated through the recording machines, partly drowning out the music. By experimenting Mr. Cox found that the beads were more pliable when strung on rubber bands, so the fringe trimmings were all re-strung on elastic.

In another scene the girls appeared in taffeta dresses with metallic fringes, but this material was taboo, as the rustle of the edges recorded unfavorably. The dresses had to be discarded and new ones substituted.

Costume experts at the studio believe that "The Broadway Melody" may have an important influence on feminine styles for 1929 and 1930.

Evolution in Sound

Making talking pictures fifteen years ago and making them today is as different a procedure as taking off in an old glider, then stepping into a modern de luxe air cruiser. Harry Beaumont chuckles reminiscently as he recalls the little Edison "talkies" of 1913 and contrasts them with his new musical extravaganza, "The Broadway Melody."

"The talking picture idea, of course, is not new," declared Beaumont. "The principle in the early experimental days was the same as at present, except that the tools we had were very crude. We reproduced a bit jaggily through a phonograph horn and a big cylinder, while now synchronization of the wax disc record is perfect, and we can also implant the sound directly on the edge of the film.

"It wasn't only because of their technical imperfections, however, that the one-reel sound pictures of those days didn't get by. The public was just getting used to the new art of silent drama, and had shown an interest in the movies as a novelty that was entirely different in technique from the spoken word.

"At the present time I believe we have reached a point where an entirely new creation is being perfected —a form of entertainment combining some of the best elements of stage and screen, but distinct from either. I look upon real human interest stories with a natural musical setting as the most fertile field for progress here."

The new screen development presents many difficulties even to the veteran director, according to Beaumont.

"The direction of talking pictures demands much closer attention to detail than the silent film," he said. "A sound picture is virtually 'made' before its scenes are photographed, for every sequence must be rehearsed until it is perfect before the filming begins.

"The recording of various sounds simultaneously is one of many kinky problems. In one scene in 'The Broadway Melody' in which Miss Love does a tap dance, plays the ukelele and sings, we spent three hours on rehearsal alone.

Jimmy Gleason, author of the stage hit "Is Zat So?" and co-author of the dialogue for "The Broadway Melody," seems as much pleased as are Bessie Love and Charles King over the completed script.

"Jack Fell Down . . ." But Jill Came After.

A Metro-*Goldwyn*-Mayer PICTURE

This book sold only in theatres showing "THE BROADWAY MELODY." It may be purchased in quantity from AL GREENSTONE, 1547 Broadway, New York.

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